

THE
MUSICAL WORLD,
A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence,

To know the cause why music was ordained ;
Was it not to refresh the mind of man,
After his studies or his usual pain ?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW

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[We had intended the leader of this week to have formed the concluding paper on the "Characteristics of Beethoven's genius;" it is, however, unavoidably delayed, on account of the *examples* which are in the hands of the engraver. In the mean time the reader is presented with the following original extract from one of two lectures on music, that were delivered a week or two ago, at the Islington Literary and Scientific Institution, by Mr. GAUNTLITT.]

SEBASTIAN BACH.

In a small town in Germany, contemporary with Handel, Hasse, Porpora, Vinci, and Pergolesi, was living one, who, by the splendour of his genius, was laying the corner stone of that school of imagination and learning, from which has arisen the noble superstructure of the German musical drama. His great intellectual powers enabled him to penetrate into the inmost recesses of the art. Harmony opened to him a new and extended field. He used it, not only to increase mere musical expressions, but as a means for the invention of melody.

Few persons can be found incapable of understanding and appreciating a melody in its simplest form, that is, without the accompaniments of harmony; while those who enter into the spirit and intentions of the union of several parts, each carrying on a distinct and different melody, form a small minority. To the well-informed amateur, the works of Bach present ideas of beauty, symmetry, design, expression—the elements of all that is grand and magnificent—and excite emotions of the most lively, varied, and exalted character. Even to those ignorant of music, as a science, the compositions of this great master appear highly interesting and attractive. The general effect of their performance, to persons of this description, may be a confused labyrinth of sounds, through which their experience is unable to furnish a clue; except that here and there may be a melody, or sequence, in so plain and intelligible a form as may be readily appreciated. Nevertheless, the attention is arrested, the imagination excited, the feelings interested, and an impression left on the mind that the music is like nothing that the auditor has ever before heard. Ideas of solemnity, splendour, and magnificence, naturally arise from the richness, breadth, and complexity of the

harmony; the surpassing flow and beauty of the melody; and the life and spirit by which the whole is characterized.

I have been often amused at the acuteness by which a mechanic, who was accustomed to blow the organ at one of the Metropolitan churches, distinguished the compositions of this writer. Although perfectly unacquainted with music, the man would decide, without hesitation, on the identity of this writer; and be seriously offended if any attempt were made to palm off the fugue of another composer as the work of Bach. Of this author's writings the most distinguished are his Cantatas, Masses, *Passione*, *Sanctus*, and Motets; to which I must add his organ fugues, with obligato-pedal accompaniments, of which there are more than twelve; two sets of exercises, each consisting of six books; six sonatas for the clavichord, for two sets of keys, and pedal obligato; six sonatas for the violin and clavichord; twelve solos for the violin and violoncello; several concertos, one of which is for two clavichords, with a quartett accompaniment, and another for four clavichords, and also a quartett accompaniment; forty-eight studios for the clavichord; and an elaborate series of fugues, intended to exemplify this branch of the art, upon a fine old ecclesiastical subject. In addition to these splendid memorials of his genius, I must not omit to mention nearly five hundred corales, or psalm tunes. Bach's productions are now exciting great and increasing interest on the Continent. His masses are publishing in numbers, one edition of which is in full score, another with an arrangement for the organ or piano-forte. Bernhard Marx is also editing a work, entitled "Johann Sebastian Bach's noch wenig bekannte Orgel-compositionen," which contains some singularly beautiful fugues, with pedal-obligato. Many of these compositions have been reprinted by Messrs. Coventry and Hollier, of Dean-street. The *Passione* has also been published in full score, and arranged by Mendelssohn. A new edition of the *Corales* has also lately appeared, arranged in a very delightful manner for the organ or pianoforte. Of his masses, the *Magnificat* in E_b, and the complete mass in D (remarkable for its *Crucifixus*) are the most known in this country. The mass for a double choir, and two orchestras, the one a stringed, and the other a wind band, is a work of prodigious learning, and must have cost the writer the most intense thought. Dr. Forkel observes, that it is preceded by an introduction written by Kirnberger, (who was one of Bach's pupils) explanatory of the great skill displayed in its composition.

As a motett writer, Bach stands again pre-eminent. His six motets, composed for a double choir, are master-pieces of learning and genius. Forkel says of them, "he who does not know them cannot possibly have an opinion of their merits, or the genius of the author; and he who does not know them sufficiently well to appreciate them, should

bear in mind that works of art, in proportion as they are great and perfect, require to be the more diligently studied, to discover their real value in its full extent. That butterfly spirit, which flutters incessantly from flower to flower, without resting upon any, can do nothing here." Latrobe has well observed, that "the genuine corale, instead of being wrapt up in monotony and dulness, offers scope, within the bounds of its enchanted circle, for the exercise of the richest musical imagination. It claims attention from the most fastidious, by the richness and weight of its materials. Instead of the few meagre chords, upon which the lighter tunes raise their fanciful superstructure, it grasps in its ample comprehension the most magnificent combinations, the boldest transitions, the simplest modulations, and the sweetest melody, clothed in a chastity, that alike attracts the untutored, and approves itself in the mind of the learned." To those acquainted with the corales of Sebastian Bach, this is the language of just and sound criticism. It is to be regretted that no one has undertaken the task of publishing an English edition of these extraordinary and beautiful psalm tunes. The art of harmonising a psalm tune appears to me to consist, in arriving at the greatest possible degree of elegance and variety in the harmony and melody, without approaching that excessive refinement of modulation, which would require a single voice to each part, for its proper performance. I venture to offer a short passage from one of Bach's corales as a specimen of the daring and yet fine harmonies, with which he occasionally ventures to clothe the simple melodies of our early Protestant Churches.



But it is in the adagios of his sonatas, for two rows of keys, and obligato-pedals, and in the preludes to his organ fugues, that the genius of Bach is most fully developed. However ethierally and ideally beautiful, however wildly romantic, however deeply mysterious he manifests himself, his ideas appear to flow naturally, from the inspiration of the moment. No composer more readily individualizes himself with his subject. The expression of nature is the distinct passion of his mind, and

his adagios are imbued with that warm spirit of life, which it is the province of nature alone to breathe into the hearts of men.

The organ stands pre-eminent as the king of instruments, and to cultivate a ready command of its almost unbounded resources, is one of the best and surest roads to a deep insight into the mysteries of the musical art. Among the composers for this instrument, stands first and foremost, Sebastian Bach. Mendelssohn was once asked who was the organ composer next in merit to Bach. His reply was—‘no one,’ meaning that Bach soared so immeasurably above all other writers for the instrument, that it would be injustice to rank any composer with him. Handel, however, has left some interesting specimens of light and elegant compositions in this style. Monigny, a celebrated French writer, who imagines music to be a language, and that nothing was ever written without having some little romance, or descriptive scene attached to it, has the following fanciful account of what Handel *might* have imagined, while writing the fugue in F \sharp minor.

“A severe father commands his daughter to give up the object on which she has fixed her affections. She, unable to banish from her heart its best beloved, mournfully pleads—‘Ah, dearest father, let me beg your indulgence.’ To this, the inflexible father replies, ‘I will be obeyed;’ and while he thus declares his determination, the poor girl appeals to her mother, ‘Intercede for me, dear mother.’

“The progression in the bass admirably describes the growing anger of the father. At this point the different parts become so lively and complicated, that the father, mother, and daughter, catch only here and there a broken sentence.

“Then becoming still more animated, they hear each other no longer, and each pursues his own theme, without paying any attention to the others. The father angrily repeats—‘It is in vain, wholly vain, I will be obeyed.’

“In the canon of two voices, the mother and daughter lament their inability to soften the enraged father.

“The daughter ceases in despair any farther entreaties, and vehemently declares that sooner should her heart be torn from her bosom than her lover be banished from it, and she is even bold enough to mingle with the protestations of her love, the bitterest reproaches against her father’s cruelty.

“The latter astonished beyond measure at such audacity, is fixed in silent wonder. This is signified by the pedal point in the bass.

“The affectionate mother now endeavours to lead back her daughter to the duty and respect she owes to her father.

“This is pretty nearly what we may suppose Handel felt in composing this fugue.”

GEMS OF GERMAN CRITICISM.

Translated by WILLIAM J. THOMS.

No. 6. GOETHE AND ZELTER'S CORRESPONDENCE.

6. *To Goethe.*

I do not hesitate to send you again some of my compositions, and if, with the exception of 'Das Ständchen,' (The Serenade) they are none of them quite new, still they are not at all known, never having been printed. They have almost arisen with reference to the metre and structure of the verse, and I should be glad to make myself deserving of fundamental instruction in this class of art. The short verses introduced between long ones, constitute in music the greatest difficulty, when it is moreover farther considered that the tone and spirit of a poem must not be lost sight of on that account.

'Das Herbstlied,' (The Harvest Song) requires a somewhat lively movement. 'Der Jung-gesell und der Mühlbach, (The Lover and the Millstream) appears to me a lucky hit, more especially if it is sung alternately by two persons. 'Das Blümlein Wünderschön, (The floweret wondrous fair) may likewise be sung by two voices. Of 'Die Braut von Corinth,' (The bride of Corinth) I hardly know what to say rightly. My friends, before whom it has been tried, praise it, and I have nothing to object to them. It may be, that this poem will only admit of being treated in this fashion. I sing in a sort of recitative style, and if it is sung with a somewhat hollow voice, such a one as is frequently used in telling any fearful and deeply mysterious history, it adds considerably to the effect. I wished to preserve the short lines introduced among the long ones, and therefore have ventured on a somewhat adventurous style of treatment. The greatest difficulty for the singer, consists in so modulating the different strophes that the poem may not grow wearisome towards the end, through the melody being repeated so frequently. Since, however, it is after all not a poem for every body, so we may be sure it is not everybody who will attempt to sing it. I have heard 'Das Bundeslied,' (Song of Alliance) sung by a hundred and twelve chiming voices at table, and have experienced what effect a German verse is capable of producing. 'Das Ständchen,' (The Serenade) is not the best poem: it was most fitted for me as far as regards the outward form of a serenade, which for a piece intended to be jingled under the window of a beloved maiden, is of the greatest importance.

I dont know whether I ought not to be afraid of tiring you out with my letter. I have felt a great wish, which I will at last venture to declare to you. I heard here, some time since, that you had written a serious musical opera. I have probably been wrongly informed—but how rejoiced I should be if I could prevail upon you to undertake so good a work. And what a delightful employment would the composition of such an opera afford me. I would not willingly appear a boaster, but I know what I can attempt, and would not lightly produce from such an attempt anything mediocre. Your Iphigenia has quite convinced me, that by such a work we should become united, probably never to be separated. From my peculiar fondness for one branch of music, the dramatic, which is now as universally cultivated as it is unsuccessfully, it could not be otherwise than that a number of dramatic attempts should have sprung up, almost, as it were, involuntary, under my hand, several of which announced to me, that the greatest could be accomplished by me. I have made known none of these attempts, but I will send you specimens of them,

* Carl Friedrich Christian Fasch, was Chamber Musician to the King of Prussia, an Director of the Singing Academy at Berlin. He wrote much highly esteemed Church music as well as some pieces for the piano-forte, none of which are at all known in this country. He died in 1800; and was succeeded at the Singing Academy by Zelter.—*Translator.*

your remarks upon which will be golden words to me. Several operas I have composed in part, because the poems in part only pleased my fancy. We are in great hopes of having a new and enlarged theatre erected here shortly, and this leads to the idea, that from henceforth, after this great event, others still greater will appear. This circumstance I could not willingly leave unemployed, in order not to stand longer with empty hands among the children of Parnassus, and to sigh over the taste of the times.

Herr Unger told me lately, that you were anxious to lay some questions before me. My philosophy stands quite at your service, as far as it goes; and what I dont know, my fatherly friend Fasch,* an accomplished and refined theorist, will readily supply.

I commend myself most heartily to you by my songs, because I do not at all know how to serve you better, than by setting before you your own poems, and I remain with the deepest consideration, Yours,

ZELTER.

Berlin, 30th January, 1800."

CHIT CHAT FROM THE CONTINENT.

Dusseldorf.—The eighteenth Lower-Rhenish Musical Festival (for 1836) was held at Dusseldorf, on Whitsunday and Monday last, under the direction of a managing committee; the superintendence of the musical arrangement being entrusted to Dr. F. Mendelssohn Bartholdy. We hope in our next number to lay before our readers some account of the performances, which were arranged as follows.—On the first day, Sunday, 22nd May, Mendelssohn's new Oratorio of *Paulus*, in two parts. On Monday. 1. Handel's Psalm (in E major) 'O preisst den Herrn mit einem munde.' 2. Spontini's Overture to 'Olympia.' 3. Davide Penitente, Cantata di Mozart. 4. Beethoven's symphony, No. 9, with Chorus.

Bellini.—There has been great squabbling among some of the continental newspapers, to wit, the "Vapore," the Palermo journal,—the Neapolitan Omnibus,—the *Gazetta Piemontese*,—and several Paris journals, on the subject of the biography of this short-lived and accomplished musician. A correspondent of the Berlin Musical Gazette complains of the general inaccuracy of the various notices of his life and works which have been put forth—and states, that not one of them has mentioned accurately the date of his birth, which the writer asserts to have taken place on the 3rd November, 1802. A little memoir which we have prepared, but which, from press of matter, we have been, from time to time, compelled to postpone, will, we tru't, not be found amenable to similar criticism.

Bassano.—It would seem that the Italians are still as much 'Fanatici per la musica' as ever. At least, from the accounts given of their behaviour when Taccani (who, by the by, has since married a Bergamese poet of the name of Tasca) took her last benefit. 'Though it rained,' to use the words of an eye-witness, 'as hard as when Noah shut up his ark,' every place in the theatre was occupied two hours before the commencement of the performance, which consisted of one act of 'Norma,' and one act of 'La Somnambula.' At the first appearance of the fair artist, who is said to be a tolerably good singer, but by no means a first-rate one, she was received with a tumult of applause, and showers of roses. After the first act—when she appeared upon the stage for the purpose of singing the romance from 'Otello,' a genius descended from above, and handed to her a golden harp, for the purpose of her accompanying herself in the song. And at the conclusion of it, re-appeared, and placed a crown of roses upon her head. Meanwhile the phrenised delight of the spectators increased, and garlands of roses, wreaths of flowers, and copies of verses, were showered upon the stage. After the act of the Somnambula—fresh showers of roses—increased applause—clapping of hands—knocking with sticks—stamping with feet—slamming down benches, many of which

were shivered by the enthusiasm of the audience. Then, amidst waving of handkerchiefs, and increased shouts of delight—if possible—the fair *bénéficière* was led forward on the stage by two of the chief ladies of the city, who afterwards conducted her home in a carriage, accompanied, as the rain had ceased, by bands of music, crowds of torch bearers, and an innumerable company of loud-shouting lovers of music.

Berlin.—In compliance with the expressed wishes of many influential patrons of art—the Singing Academy of Berlin, at the termination of their series of Subscription Concerts, gave a grand Performance of Prince Radziwill's Musical Arrangement of 'Faust.' Goethe said of this work,—' all such attempts are to be honoured;' but it would seem, from the pleasure which their performance afforded, that these princely compositions are not only attempts, but successful ones; and so great was the anxiety manifested by the public to be present on the occasion, that it was deemed advisable to issue tickets, at half price, for the public rehearsal—which was done accordingly, and the proceeds of their sale distributed among the poor. The evening's entertainment appears to have afforded the greatest satisfaction, thanks to the talents of Mademoiselle Lenz, Herr Bader, and Herr Devrient; and has given rise to the question, as to who will have the taste and spirit to produce upon the stage a work calculated to prove gratifying in the highest degree to an enlightened audience. The illustrious composer appears to have been deeply imbued with the spirit of the immortal verse to which he has married his music, and the result is, a musical composition every way worthy of the subject.

Vienna.—Franz Lachner's symphony in C minor, entitled 'Sinfonia Passionata'—composed for the Concerts Spirituels, at Vienna, and which was the successful composition for the prize offered by the Directors—is announced for publication in the course of the summer, by Haslinger, of Vienna.

Bergamo.—This charming city, which puts forth a claim to be the birthplace of many distinguished artists, and of the finest tenor singers upon the face of the earth, was, at the close of last year, the scene of a very agreeable musical Festival, held in honor of Signor Adamo Bianchi's having completed the fiftieth year of his musical service in the church of S. M. Maggiore, where he holds the place of first tenor. The hero of this rare jubilee, after singing at all the theatres of Italy, visited London, where he sang with the celebrated Pacchiarotti. He afterwards went to Paris, where he was at the time of the coronation of Napoleon, who once rose from his seat to get a sight of the possessor of such a clear and agreeable voice. In 1785, Bianchi, who was then 21 years old, commenced his service in the above-named church; and he is now able to sing C in alt, with a full, strong, chest voice.

Milan.—A young Mexican, the manager of the Italian Opera in Mexico, has lately visited Milan, for the purpose of forming a company. The parties engaged by him are said to be, Signor Lauro Rossi—as Maestro Compositore e direttore della Musica—Signora Marietti Albini, Prima donna assoluta—Primo Contralto assoluto, Signora Adelaide Cesari, who was in England in 1834. The other principal singers are, Amalia Majocchi, and Amalia Pasi. Tenors—Alberico Curioni, Giuseppe Strazza. Bases—Eugenio Santi, and Luigi Leonardi. The celebrated bass singer, Filippo Galli, has been in Mexico for some years.

Brunswick.—The ninth Festival of the Elbe union will take place here, on the 7th, 8th, & 9th of July. On the first day will be performed Handel's *Mass* (la Messe de Haendel), (Qu? the 'Messiah,') under the direction of M. F. Schneider, by more than 300 singers, and 200 instrumentalists. The most distinguished artists will exhibit on the second day; and on the third will be a grand selection, both vocal and instrumental.

CONCERTS.

MRS. BISHOP'S CONCERT.—This lady took her first benefit concert last Friday morning, at the Hanover-square Rooms. Her own performances on the occasion, were, a cantata by Schubert, entitled, 'The Swiss peasant on the rock,' and in which she was accompanied, in the most charming manner, by Mr. Willman. Her most successful effort, however, was in the sweetly simple ballad of 'John Anderson my Jo,' and which she sang in so agreeable a style, as to demand a unanimous encore. Madame De Beriot sang (every one who has heard her, knows in how surprising a manner) the 'Una voce,' and was also encored. Mr. H. Phillips, too, received the same compliment in Mr. Hutchins Calcott's song, 'The soul's errand.' A ballad, 'These are the meadows,' accompanied by Mr. Lindley, was sung by Mr. Parry jun. The audience were highly gratified by the pure style and manner of both performers. The other principal vocalists were Mesdames Masson, Birch, and Hawes; Messrs. Ivanhoff, Begrez, Hobbs, Hawkins, and Machin. Mrs. Anderson played Beethoven's descriptive fantasia with her wonted ability and good taste; M. De Beriot performed one of his lovely solos on the violin; the Chevalier Neukomm's septett was again played by Messrs. Nicholson, Cooke, Willman, Denman, Platt, Harper, and Dragonetti. A drinking chorus from the 'Huguenots' was a flat failure; and Cherubini's overture to 'Ali Baba,' which concluded the performance, we must hear again. Mr. Mori led; Messrs. Bishop and Costa presided in turns at the piano-forte. The concert was well attended.

MR. ROECKEL'S CONCERT.—On Friday morning this gentleman's concert took place in the room of the King's Theatre. Mesdames Grisi, Assandri; Messrs. Rubini, Tamburini, and Lablache assisted. Miss Cooper claims encouraging notice upon the occasion, for her manner of singing 'With verdure clad,' as well as a Miss Raper, for a Swiss melody by Pixis. The Messrs. Roeckel performed with masterly effect, Moscheles' duett for two piano-fortes, 'Hommage à Handel.' The room was very full.

MR. KIALLMARK'S CONCERT.—Mr. Moscheles' fine concerto in G minor, was played by Mr. Kiallmak with remarkable spirit and brilliancy. The other instrumental performers were, Mr. De Beriot on the violin; Mr. Chaterton on the harp; and Mr. G. Cooke on the oboe. The vocalists were, Mesdames Masson, Clara Novello, Bruce, and Rainforth; Messrs. Ivanhoff, Begrez, A. Guibelei, and Parry, jun. An apology was made for Mesdames De Beriot, and Caradori; the former was at Drury lane till a late hour, it being the first night of the 'Maid of Artois'; the latter has for some time been indisposed. The room was very crowded.

CONCERTS AT THE KING'S PALACE.—On Friday and Saturday evenings last week two concerts were given by Her Majesty. Both were held in the Drawing room; the Ball and Throne room were thrown open upon the occasion. Refreshments were prepared in the Portrait gallery. The concert on Friday evening consisted chiefly of the modern Italian school: the singers were Mesdames De Beriot and Grisi; Signors Rubini, Ivanhoff, Tamburini, and Lablache. Signor Costa presided at the piano-forte.

The Saturday's concert commenced with the National Anthem, and ended with Rule Britannia. Her Majesty's private band was led by Mr. Seymour, Mr. F. Cramer being absent through illness. The singers were Mrs. Shaw, Mr. Balfe, Miss F. Woodham, Mr. Phillips, Mrs. H. R. Bishop, Miss Clara Novello; Messrs. Horncastle, Bennett, Brizzi, and E. Seguin. Mrs. Anderson and Mr. Blagrove (piano-forte and violin soli). Sir G. Smart conducted.

MR. DERWORT'S CONCERT.—On Monday evening, at the Hanover Square Rooms, a large audience were assembled to a musical entertainment consisting entirely of Mr. Derwort's own compositions. So little did the musical

public know before hand of this gentleman's pretensions to the name of a composer, that many were in anticipation of some merriment; the simple and unobtrusive manners also of Mr. Derwort, assisted in beguiling them, in this age of flare, and puff, and pretension. The result was, however, that "many who went to scoff, remained to *praise*." We do not mean to say, that the composer advances any claims to originality; (some names put in very large letters, are in the like predicament) but we do say that he possesses a good feeling for, although by no means a practised knowledge of orchestral effect; and that he has the dramatic faculty. Again; if his melodies are not altogether new to the hackneyed ear, they are well and tastefully selected: but, indeed, they are all as new and original as nineteen twentieths of the publications with which the press now teems. We are free to acknowledge, that throughout the whole of Monday evening we were ever and anon reminded of Mozart, and Haydn, and Weber; it is better, however, to have these men at second-hand, than the second small-beer brewings of Pacini and Bellini. We are the more inclined to say this much for Mr. Derwort, because he has in one instance received cruel treatment from a quarter that is constantly making awkward blunders, by lifting mediocrity into an undue eminence. We could not (if critically called upon to do so) smite upon the cheek an eager, enthusiastic, and really laborious man, even though he had wholly mistaken his talent; (which in the present instance is not the case) still less could we wound his self-love, knowing, as we did, that of fifteen compositions, consisting of two overtures, a symphony of four movements, and several choruses, all composed for a full band, every note was written out with his own hand for the orchestra. But we have no hesitation in saying, that the adagio and rondo of his symphony were not only elegant, but clever as pieces of writing; and that a laughing chorus, the solo part of which was sung with excellent spirit by Mr. Bennett, was very characteristic, clever, and theatrical in effect. In addition to the singer just named, Mr. Derwort was assisted by Mesdames Clara Novello, Ostergaard, Barnetti, Madame Filipowicz, (Violin solo) Miss Kinhold⁸; and Mr. Platt (harp and horn obligati) Mr. Begrez, and Mrs. H. R. Bishop, who all exerted themselves upon the occasion. The least effective performance was an overture for two guitars, by Mr. Derwort and Mr. Ernst. In the first place, the composition itself was a misnomer, being merely an uninteresting air with two or three variations; and, in the next place, the piece was not well played: the principal performer, who had been anxiously conducting his music all the evening, was flurried; his hand, therefore, was unsteady. In strict justice, the accompanying of the band this evening, is entitled to marked reprehension: it was so intolerably loud, as to drown the solo singers.

EISTEDDVOD.*—This truly national meeting which took place at the Free-mason's Hall on Tuesday, was most brilliantly attended. Prizes were awarded for elegies in the Welsh language on the death of Dr. W. O. Pugh. The Right Hon. C. W. W. Wynn, president of the day, and several other gentlemen addressed the meeting on various subjects connected with the history and literature of the Ancient Britons. A concert was performed, which consisted chiefly of Welsh melodies with English words, were sweetly sung by Mrs. Bishop, Miss Woodyatt, Miss Hawes and Clara Novello. Mrs. Bishop was encored in 'Come Summer,' accompanied on the Piano-forte by Mr. Bishop; Miss Woodyatt repeated 'Adieu to dear Cambria,' and Miss Clara Novello was loudly encored in 'Jock O'Hazeldean,' also in 'Fairy Elves' with Mr. Parry jun. who was called upon to repeat the ballad of 'The Maid of Llangollen' accompanying himself on the harp. A new glee by J. J. Jones, Mus. Bac. Oxon. (who presided at the Piano-forte) was excellently sung by Miss Wood-

* Eisteddvod, means a congress or sitting of bards and minstrels.

yatt, Terrail, Horncastle, and Parry jun. It was called 'The Swain of the Mountain,' it is a composition of great merit, and will, if published, become very popular. Several Welsh airs harmonized by Mr. Parry, were sung by the principal vocalists and an efficient chorus, with good effect. Mr. Oliver Davies on the harp, Miss Dittmar and Master Richards on the piano-forte, and Harper on the trumpet, elicited great applause by their performances; The ancient mode of singing *Pennillion*, (epigrammatic stanzas) with the Welsh harp, excited much interest, for to sing *Pennillion* with the harp, is not so easily accomplished as may be imagined. The singer is obliged to follow the harper, who may change the tune when he pleases; also perform variations while the vocalist must keep time, and precisely with the strain. Those are considered the best singers, who can adapt stanzas of *various metres to one melody*, and who are acquainted with the twenty-four measures, according to the bardic laws and rules of composition. The amateur will observe, that the singer will not commence with the strain, but take it up at the second or third bar, as best suits the metre of the *pennill* he intends to sing; and this is continually done by the Welsh peasantry, who are totally unacquainted with music! Mr. Parry sen. took a part in this unique performance, and sang in the Ancient British language, which appeared to give great pleasure to the company; many of whom we conclude, understood what was sung. It resembles the Italian improvisatori—there is nothing guttural, but the words flow very smoothly.

ANCIENT CONCERTS.—The last of the season took place on Wednesday. The programme will testify the excellence of the selection. The performance itself was all but faultless. The singers were, Mesdames De Beriot, Shaw, and Bishop; Messrs. Braham, Hawkins, and Phillips; Madame De Beriot sang the air by Pergolisi, 'O Lord, have mercy upon me.' *Act I.*—Overture, (Ariadne)—Handel. Music in The Tempest—Purcell. Chorus, 'Arise, ye spirits of the storm;' Song and Cho. 'Come unto these yellow sands;' Quart. 'Where the bee sucks.' Recit. 'Deeper and deeper;' Song, 'Waft her, angels'—Handel. Concerto (First Grand)—Handel. Song, 'Risponderti vorrei'—Leo. Recit. 'Brethren and friends;' Cho. 'Behold the listening sun'—Handel. Recit. 'First and chief; Song, 'Sweet bird'—Handel. Glee, 'Mark'd you her eye'—Spofforth. Recit. 'It must be so;' Song, 'Pour forth no more;' Cho. 'No more to'—Handel. *Act II.*—Symphony in D—Mozart. Cho. 'Dal lieto soggiorno'—Gluck. Song, 'O Lord, have mercy'—Pergolesi. Cho. 'He sent a thick darkness'—Handel. Glee, 'Cold is Cadwallo's tongue'—Horsley. Duet, 'I, my dear'—Travers. Recit. 'But bright Cecilia;' Solo and Cho. 'As from the'—Handel.

Madame De Beriot's non-appearance at the last Ancient Concert rehearsal has been the subject of animadversion in some quarters,—we think without reason. The *Rehearsals* of the Ancient Concerts are *bona fide* performances. Madame De Beriot therefore, with all the other persons engaged, give two performances for *one payment*; the managers or directors having adroitly contrived to provide their subscribers *sixteen* concerts for the *eight* they have paid for. All the music ought assuredly to be rehearsed, but this should be done with closed doors to the public, or the performers be paid for rehearsing. We recommend all singers, if the same system be pursued next season, to rehearse their music *sotto voce* to the band, and with their backs to the audience.

MR. OLE BULL'S CONCERT.—On Wednesday evening, Mr. Ole Bull gave his second concert at the King's Theatre. Mr. Ole Bull improves upon acquaintance. This artist is a close, and we presume a *professed*, imitator of Paganini; and although there is little in his performance that is original, yet his model is of so high a standard, and his imitations so clever, as to afford great delight to the musician of cultivated taste. He played four times in the course of the evening. The first piece, an Adagio of Mozart, was a charming

composition, and was performed by the artist with a feeling and expression, and a purity of intonation, which delighted the auditory. The second piece is well known to the sectators of Paganini. Ole Bull appears to have completely mastered the difficulties of execution introduced by that original genius; and if Ole Bull is not quite equal to his exemplar, it is no slight praise to say that he is only second to him. The "Andante Religioso" had less of the peculiarities of Paganini's school than either of the other performances, and was not remarkable for merit as a composition. It, however, served to exhibit the performer's quality of tone and power of expression, which are of a very high order. The "Capriccio Fantastico" realized its title, and is altogether of the Paganini school. In this piece the player exhibited his skill in operating upon the four strings at once, producing the melody and inner parts upon the upper strings, with sometimes a pizzicato, sometimes a kind of drone accompaniment upon the lower. In a performance of this kind, which was intended to exhibit the manual capabilities of the player, it would be, perhaps, hypercritical to analyze the composition; we, therefore, pass by that consideration, and estimate it with reference to its object. In this it was very successful, evincing how great command of his instrument the player has acquired in almost every species of execution. Mr. Ole Bull was most enthusiastically greeted at each appearance, and the auditory appeared to be not only delighted with his performance, but also much interested by the genuine and unaffected simplicity of the man. We have not room for other particulars of the concert.

THEATRES.—DRURY LANE.

If it be any gratification to Mr. Balfe, to say that his opera evinces as much musical and dramatic talent as usually distinguishes the works of Donizetti, Vaccaj, Mercadante, and other popular imitators of the earlier writings of Rossini, we think we may compliment him to this extent. We should have been well pleased, if the merits of his new production had justified a more sterling meed of praise. Of the chorusses, the only one which contains any prominent excellence, is that termed "the chorus of maidens," which reminds the hearer of the loveliest gem in the Oberon, "Light as fairy foot can fall," without, however, containing any distinct plagiarism of the phrases of the latter. The progression of the harmony, at the point where the voices ascend from A to G sharp, is pleasing, and very effective. Most of the other chorusses would make decent quadrilles or waltzes, when divested of the glare of orchestral colouring. The opening of the second act afforded a fine situation for contrast. The three chorusses for soldiers, women, and Indians, concluding with an Indian dance, would have suggested effects which an imaginative mind would not have easily overlooked. But Mr. Balfe seldom appears to embody in his mind the character of the different personages of his drama. Gluck said, "When I write an opera, I endeavour to forget that I am a musician; I forget myself." It was this feeling that enabled this great dramatic composer to identify himself with the turmoil of passions in which Orestes is presented throughout the 'Iphigenia,' and the calm and holy resignation of the heroine. The opera of 'Jessonda, or the Rajah's Wife,' supplies an apt illustration of the advantage taken of an opportunity of this kind; for, what variety of style and expression has Spohr given to his different chorusses of Indian priests and Portuguese soldiery! Mr. Balfe is very fond of the extreme inversion of the German sixth, and he uses it three times following each other in the opening chorus, in a manner which certainly affords no gratification, unless surprise invariably produces pleasure.

There are many concerted pieces scattered throughout the opera, which are all of the Italian cast; although somewhat less uniformity is discernible than frequently pervades movements of this description. But Mr. Balfe is ever

aiming to produce effects by wrong means. When he indulges in modulation, it is often violent, coarse, and far fetched; and the transitions are made so suddenly, and pass away so immediately, that they harras and distract, rather than elevate and excite the mind. The first duet between *Sans-Regret* and *Jules de Montagnon* is an instance. The cantabile passage, at the words, 'This rooted grief' is pleasing; but the changes are so varying, that the hearer is undecided even as to the key of the movement, until the same passage is repeated at the close. The 'chatter' assigned to Giubilei in this movement, is so rapid, as to prove incomprehensible. The duet 'Oh leave me not,' sung by Isoline and the Marquis in the first act, is a fine situation for dramatic effect. Isoline learns from the Marquis, that the life of Jules is at his disposal, and the only alternative she has to save her lover is that of sacrificing herself to the Marquis. The conflict of varied emotions—on her part the fearless avowal of her love, contending with the liveliest fears for her lover's safety, and a foretaste of the shame and humiliation consequent on the loss of honour, and the ardent avowal of his guilty passions, on the part of the Marquis, who although flushed with the prospect of its immediate gratification, endeavours to soothe the outraged feelings of the almost broken-hearted maiden. But what has Mr. Balfe made of this scene? Excepting the free and flowing passages at the words, 'Oh feel for one,' the whole is a failure. We have not patience to dwell on its finale: the absurdity of which is almost incredible.

The *Impartial* (a French journal quoted in the *Morning Post*) says of the London drama,—"The dramatic art is at its lowest ebb; and as for musical art—it never existed there. It is well known what ignoble and ridiculous associates Malibran and Grisi have to submit to in that capital." We, however, find no fault with Mr. Phillips, whose execution of the music assigned to him, appeared to us the perfection of *cantabile* singing; and in this qualification of a vocalist, we do not hesitate to say, that he has not his equal in Paris. Before we leave this duet, we cannot avoid noticing in strong terms of praise, the beautiful execution, by Malibran and Phillips, of the enharmonic cadenza which occurs in the early part of it. There is not much to observe in the finale to the first act. The trio, 'My bosom with hope,' contains some easy unaffected writing, and was charmingly sung. The concluding duet, between Malibran and Templeton, written in octaves, (after the regular approved recipe of Rossini) and accompanied by a chorus, furnished one of those extraordinary exhibitions of overwhelming genius, in which Malibran does all and every thing. The duet in the second act, 'And do these arms,' exemplifies the prevailing vice of Mr. Balfe's construction. The passage in C, describing Isoline's determination to

"sail the sea,
And find out, and live with, or die for thee,"

is very pretty. We remark, *en passant*, that the above quotation is a fair sample of the poetical (?) beauties of the opera.

In the finale nothing more remains to be noticed except Malibran's delivery of the last three notes of the scene which closes with the words—"Thou art saved," and is not an unsuccessful imitation of the point, "Kill first his wife," in the *Fidelio*. The songs given to Giubilei and Seguin are very commonplace; that of the latter partakes of the vulgar, a feeling which is not lessened by the mode of Mr. Seguin's delivery. The rondo, "Then silly is the heart," which Phillips sings in the first act, is light and elegant; but his principal song is the ballad, "The light of other days," which is strangely introduced in the second act. It is a very pleasing, unaffected, although not very original, ballad, in the style of Shield; and Mr. Phillips sings it with consummate taste. It is oddly accompanied by the *cornetta*, or *cornet de piston*, harp, and corni. The interrupted cadence on the chord of the sixth on the F, is a somewhat close imitation of the same point in the well-known song, 'The lads of the village.'

Of the music assigned to Malibran, the opening scene to the 3rd Act is incomparably the best, and indeed the most praiseworthy writing throughout the Opera. The modulations and descriptive march of the basses reintroducing the words—‘The light is in his eye again,’ is very musician-like and somewhat in Spohr’s manner. The agitato movement, “O could I but that peace regain,” which concludes her first scena, was executed in a way which defies all criticism. As a composition, her last solo, with which the Opera concludes is more novel than elegant. ‘Yon Moon o’er the mountains,’ is deficient in melody, and has little to recommend it. It will be seen that Mr. Balfe has yet to put *the soul of expression* into his compositions. Wild and forced modulation, joined to a string of common-place melodies, is utterly out of character in describing the strongest and holiest passions of our nature: Malibran raises the corresponding emotions in the auditors’ minds from her unrivalled histrionic powers; but Mr. Balfe’s Music *mars* rather than assists her portraiture. His instrumentation is either terribly noisy or thin. He has yet to learn the mighty effects produced by the proper filling up of the intermediate parts. At present it is all outside work. Let him forget Donizetti, and Auber, follow the example of Barnett, and much may be expected from his future efforts.

MISCELLANEOUS.

MERCADANTE’s opera ‘I Briganti,’ is in rehearsal and preparation at the King’s Theatre. The first operatic novelty; and the house has been open three months.

ENGLISH OPERA HOUSE.—‘The Rose of the Alhambra’ will be brought forward at this theatre on Wednesday next. Miss Shirreff and Mr. Barker are engaged.

OXFORD COMMEMORATION.—A concert will be given in the Music-room, Oxford, on Wednesday the 15th inst. Madame Grisi, Signor Ivanhoff, and Miss Clara Novello, are engaged.

A MUSICAL APPLICATION OF A BUNDLE OF STICKS.—Every one we presume is acquainted with the little instrument called “the harmonica;” the tone of which is produced by piano-forte hammers striking upon slips of glass. A Monsieur Sankson performs in like manner with two small sticks, of the length and dimension of a lead pencil, striking upon a number of simple pieces of deal, and elicits from them a tone almost as brilliant as the well-known musical snuff-box. The pieces consist of three octaves connected together by a string, and laid upon a table, elevated upon small bundles of straw. The invention is by no means a novel one; for many years ago, in the first exhibition of curiosities at the Egyptian Hall in Piccadilly, we remember seeing an imperfect instrument of the same construction, which was brought from one of the South Sea islands; and under each key was suspended a cocoa-nut shell, to act as a sounding-board. If, however, there be not any novelty in the invention, M. Sankson will excite no common surprise in the listener to his performance; for he plays several airs (waltzes and polonaises) with astonishing rapidity and brilliancy of execution. We understand that he will shortly exhibit his talent before the public.

TIVOLI AT PARIS.—What funny fellows those French are! Not only do they treat the most serious things lightly, and make the most light things serious; (a remark that has been made before, perhaps once or twice) but with what a singular solemnity do they invest their trivialities! The dress of an orchestral conductor forms as important a feature in his professional qualification, as if he were the hero of a melo-drama. A French paper, describing the entertainments at the little Tivoli, proceeds to speak of the conductor of the orchestra in the following amusing strain: “Monsieur Jullien wears a Humann coat, and fresh-butter gloves! His attitude is picturesque, his ges-

ture theatrical, and his baton strikes the air with energy, mingled with grace. Woe to the musician who lets slip a false note! with one of his *looks*, M. Jullien strikes to the dust both man and note." Humann, by the way, be it known to those who affect daintiness in habiliment, is not Humann the Minister, but a man held in much higher estimation by all who know him, professionally or socially. He possesses the rare talent of converting (as regards the external character) a hog on his hind legs—even a French one, into a decent human being. The Minister, at least his master and coadjutors, are doing their best to convert their fellow-countrymen into—but we are not politicians. **THE HUMANN**—Humann of the fashionable circles, is a higher order of Stultz.

MUSICAL CRITICISM.—In a London paper (which shall be nameless) the following accurate and elegant opinions appear with reference to Mrs. Bishop's and Mr. Roekel's concerts. "Her (Mrs. Bishop's) voice is of a *deep bell tone*, which is truly *agreeable*; but is *rather a tone too flat*." "Rather a tone too flat," yet "truly agreeable"! bless his ears! Again: "Mr. Roekel performed at his concert Hummel's concerto in D minor, afterwards B flat, without any effect; but the duet by Moscheles for two piano-fortes, (*Hommage à Handel*) was *delicately intonated*." This notable work of art concludes with the following ravishing jeu d'esprit:—"Mr. Giovanni Walker was the librarian and copyist in attendance. May we be allowed to ask; is this gentleman any relation to the celebrated **HOOKEY WALKER**?"—Humour is a good thing, till from its intensity it keeps one awake at night. Munden has made us laugh till we became grave with the exertion: but this funny fellow, if he were to go on at this rate every day, would be the death of some of us.

THE VIOLIN AND ITS PROFESSORS.—A small volume expressly devoted to the violin, is about to issue from the press. It will record the history and progress of that important instrument, and contain biographical sketches of those masters who have chiefly distinguished themselves in connection with it. This little work is stated to be the attempt of a grandson of Dubourg, the English violinist of Handel's day.

WE GO ABROAD TO HEAR WHAT IS DOING AT HOME.—"An English *melomaniac* has just cast thirty large bells of graduated dimensions, and in the diatonic scale, which he has arranged in a *vast Kiosk* in London. There this eccentric amateur passes the whole day in performing carillons, in tremendous peals, to the distraction of the whole neighbourhood!!!"—*French Paper*. Has any one of our friends heard of this fantastic *carillonneur*? He has not yet presented us with a ticket of admission to his performances. The carillonneur was formerly an officer of some importance on the Continent; little inferior to the organist. Burney, in his tour, speaks of some very skilful players on the carillons. One performer in Holland, whose engagement was to exhibit once a week, had arrived at such a pitch of manual dexterity; executing passages of immense difficulty, and requiring such muscular exertion, (for the notes on the bells were struck with a couple of *mopsticks*,) that he used to be carried in a state of insensibility out of the belfry. He had friends always waiting for him below, who knew that when his concerto had concluded, he was stretched upon the floor; and then they carried him home to bed, which he was unable to quit till the following day. Only imagine this infatuated Dutchman exhibiting in the Hanover Square Rooms!—stripped like a boxer, to the unmentionables; flying hither and thither, with his broomsticks; striking right and left—fore and aft: now grappling with the tenor bell, then darting at the treble; now endeavouring to acknowledge the applauses of his audience in the intervals of a peal of triple-bob-major; or in a concerted piece of music, scouring up and down the scales; leaping like a kangaroo to hit his distances; running his appoggios—jerking backwards and forwards, like a baboon at feeding time; and lastly, in the skirmish of a finale—fouining, bolting, slashing, thrashing—and falling senseless on the floor.

The arena swims around him—he is gone.

Operas, Concerts, &c. during the Week.

FRIDAY.....Drury Lane, Maid of Artois.
 SATURDAY.....Rehearsal, Philharmonic, Hanover Square, Morning. Opera.
 MONDAY.....Rehearsal, 'Messiah,' Royal Society of Musicians, Hanover Square, Morning.
 Eighth and last Philharmonic Concert, Hanover Square, Evening.
 TUESDAY.....Sacred Harmonic Society, Exeter Hall, Evening.
 WEDNESDAY.....Signor Begrez, Morning, King's Theatre. Drury Lane, Maid of Artois.
 Royal Society of Musicians, Performance, Hanover Square, Evening.
 FRIDAY.....Bochsa's Concert, King's Theatre, Morning. Drury Lane, Maid of Artois.
 SATURDAY.....Opera.

NOTICE TO CORRESPONDENTS.

M. B. of Paddington is informed, that we know little or nothing of the kind of music that was accompanied by Harps, in King David's days. For the production of a particular effect, the Harp is now and then used with advantage; but, for the generality of music now existing, we find a good orchestra of Violins, Tenors, and Basses, with wind instruments, much more to the purpose.

We owe an apology to the Choral Harmonic Society, for not having yet noticed their performances. The Società Armonica also has escaped us this week.

Dr. HODGES in reply to Mr. CARRIGHAN next week. The REVIEW OF MUSIC also has given way to the Critique upon "The Maid of Artois," and other matter of temporary moment.

A "Subscriber" is informed that the Music List he sent, not having been published during the week, cannot appear, except as an *Advertisement*, the price of which will be 7s.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Amusement pour les jeunes belles. Valse Brill. MarschanBOOSEY
 Czerny's Fantasia from Adelaide de France.....METZLER
 Rondino pour le Piano....COVENTRY
 Le rage, or Malibran Quadrilles. GarciaSHADE
 Miniatures compositions elegantes, mais non difficiles, Three Books. MarschanBOOSEY
 Norma, Overture to. DuettCOVENTRY
 Remembrance of Haerlem. Waltz, by ViottaSHADE
 Strauss's Waltzes, No. 2COVENTRY
 Thalberg, Grand Fantasia from Robert le Diable.....CHAPPELL

VOCAL.

Blue waters of Rhine. Song, S. Hartley. Symphonies and Accompts. by Dr. ChardCHAPPELL
 By the margin. Swiss Air. No. 42, Atkins' AirsSHADE
 Colien dhas Cruthen nae moe. Ballad, A. LeeDITTO
 O Nanny, wilt thou. Symphonies and Accompts. by Horsley.....CHAPPELL
 Rhine Waltz. Swiss Air, No. 43, Atkins' AirsSHADE
 The season of spring, "The merry month of May." Trio, F. LemoineCHAPPELL
 The boy of the mountain. Ballad. A. LeeSHADE
 The blue waters. Mrs. Hemans and ListerWILLIS
 The heart that loves fondest. J. C. M.DITTO

FOREIGN.

Ciel qual destin. RossiniLONSDALE
 Rossini's 'Les Soirées Musicales.'
 Li Marinari. In F, 3 notes lower for sop. and contr'alto ..WILLIS

Rossini's La Danza. The Tarantala. 3 notes lower for bass and contr'altoDITTO
 SACRED.
 Beethoven's Semi-chorus, "Eternal God," by A. BennettCHAPPELL
 Graun's Solo, "Weep no more," by A. BennettDITTO
 Naumann's Agnus Dei. Quartett, arranged by A. Bennett.....DITTO
 Norman's Sacred Harmony.....COVENTRY
 GUITAR.
 Galop de Pyrmont. Schmidt....JOHANNING
 du Comte Beniowsky. Ditto DITTO
 O lovely Rhine. Sola.....WELSH
 Swiftly o'er the waters. Sola....DITTO
 They tell me there are. Sola....DITTO
 Valse de la Moselle. Schmidt....JOHANNING
 de Leipzig. DittoDITTO
 Tyrolienne favourite de Hofer. DittoDITTO
 de Rossini et Schmidt.....DITTO
 MISCELLANEOUS.
 De Beriot and Osborne's Puritani, Violin and Piano-forteCRAMER
 Forde's Eighteen Italian Canzonets, for Flute and Piano-forte COCKS
 Lafont's Fantasia and Var. on Airs from Masaniello, Violin and Piano-forteDITTO
 Maid of Artois. Overture, Songs, Duets, and Trios. Balf...CRAMER
 Mason's Sacred Subjects for the Harp, No. 6, "Lord remember David," "With verdure clad." NOVELLO
 Paganini's Three Divertimentos for Violin, 1 Book, op. 2EWER
 Three Ditto Ditto, op. 5 ..DITTO
 Ribas' Eighth Fantasia, Flute and Piano-forteNOVELLO
 Tulon and Osborne's Puritani, Flute and Piano-forteCRAMER
 Wright's "Du, du, liegst mir un Herzen." HarpLONSDALE

SACRED HARMONIC SOCIETY,
EXETER HALL.

ON Tuesday Evening next, June 7th, will be performed Spohr's 'Last Judgment,' and Haydn's Service, No. 3. To commence at Seven o'clock. Tickets, 2s. 6d. each, may be had of Mr. Hart, Music Seller, 109, Hatton Garden, or Mr. Hunt, 371, Strand, next door to Exeter Hall.

The Society meets for the practice of Sacred Music, at Exeter Hall, every Tuesday evening, at Eight o'clock; where, persons desirous to become Members or Subscribers, are requested to apply. Subscription One pound per Annum. T. Brewer, *Hon. Sec.*

MR. CIPRIANI POTTER will be assisted by the following eminent persons at his *Morning Concert*, Monday, June 13th, at the HANOVER SQUARE ROOMS:—Madame Malibran, Miss Clara Novello, Mrs. H. Bishop, M. Ivanhoff, M. Kroff, Mrs. E. Seguin, M. Moscheles, M. De Beriot; Mr. Potter will perform on the Piano-forte Beethoven's Concerto in C, a Sestetto with Messrs. Nicholson, Willman, Moralt, Lindley, and Dragontetti, and a Duet for two Pianofortes, with Mr. Moscheles. The Orchestra will be complete in every department—Leader Mr. F. Cramer. Tickets, 10s. 6d. each, to be had of Mr. Potter, 27, Osnaburgh-st, Regent's Park, and at the principal Music Shops

NEW MUSIC. A third Polonoise for the Violin, with an Accompaniment for the Piano-forte, composed and dedicated to Mr. G. A. Griesbach, by J. Maltass, price 5s. Published for the Author, by Monroe and Muy, 11, Holborn Bars, London.

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WILLIS & Co. have this day published the admired set of Quadrilles—danced at the Grand Ball given by Her Royal Highness the Duchess of Kent, on Monday last—the Airs selected from Rossini's new work, 'Les Soirées Musicales,' by J. Weippert, price 3s.

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